

## Saman Ayu Utami

In 2012, the world arrived in London for the Olympics...and Ann Morgan went out to meet it. She read her way around all the globe's 196 independent countries (plus one extra), sampling one book from every nation. It wasn't easy. Many languages have next to nothing translated into English; there are tiny, tucked-away places where very little is written down at all; some governments don't like to let works of art leak out to corrupt Westerners. Her literary adventures shed light on the issues that affect us all: personal, political, national and global. Using her quest as a starting point, this book explores questions such as: What is cultural heritage? How do we define national identity? Is it possible to overcome censorship and propaganda? And how can we celebrate, challenge and change our remarkable world?

While Western democracies insist upon a mainenance of their freedom of speech, security and wealth, an increasing number of the world's inhabitants are under threat of poverty, famine and war. The contributors to this volume argue for an extension of democratic values to the sphere of international relations.

Now in paperback, a page-turning and darkly brilliant psychological thriller about the fragility of what makes us who we are. Six-year-old Helen and Ellie are identical twins, but Helen is smarter, more popular, and their mother's favorite. Ellie, on the other hand, requires special instruction at school, is friendless, and is punished at every turn. Until they decide to swap places--just for fun, and just for one day--and Ellie refuses to switch back. Everything of Helen's, from her toys to her friends to her identity, now belongs to her sister. With those around her oblivious to her plight, the girl who used to be Helen loses her sense of self and withdraws into a spiral of behavioral problems, delinquency, and mental illness. In time, she's not even sure of her memory of the switch. Twenty-five years later, she receives a call that threatens to pull her back into her sister's dangerous orbit. Will she take this chance to face her past?

Legendary storyteller Barbara Taylor Bradford presents a spellbinding story of four women transformed by old memories and surprising revelations when they meet again at a school reunion in Paris. As students at the prestigious Anya Sedgwick School of Decorative Arts in Paris, Alexandra Gordon, Kay Lenox, Jessica Pierce, and Maria Franconi share the challenges and excitement of developing their various artistic talents to the fullest under Sedgwick's caring and demanding guidance. Once best friends, they part enemies, and after graduation go their separate ways, pursuing careers and establishing lives in different corners of the world. Alexandra, a set designer, becomes a leading figure in New York's theater world. Kay, who marries and moves to Scotland, designs a successful line of clothing. Jessica, an interior designer, makes her home in California, while Maria returns to her native Italy, where she continues to work in her family's textile business. For each of them, the arrival of an invitation to Paris to celebrate Anya Sedgwick's eighty-fifth birthday stirs up complicated feelings: Nostalgic memories are colored by poignant regrets, and the reluctance to revisit their own pasts mixes with curiosity about their former friends. It is ultimately their desire to deal with unfinished business that convinces all of them to attend the party. During three eventful weeks in Paris, they visit their old haunts, rekindle ties, and awaken in one another the sense of wonder, adventure, and possibilities they had shared so long ago. Barbara Taylor Bradford has long been recognized as one of today's finest chroniclers of

women's lives. From her blockbuster debut novel, *A Woman of Substance*, to her most recent bestseller, *The Triumph of Katie Byrne*, her books have sold more than 61 million copies worldwide. *Three Weeks in Paris* is vintage Bradford, filled with the emotional power and captivating plot twists her readers cherish.

A biting and propulsive thriller in which a pact made twenty years before lands one woman at the heart of a murder investigation—but is she the next victim, or the primary suspect? “Singularly creepy.” *New York Times Book Review* “A dark and funny page-turner.” *Ayelet Gundar-Goshen*, author of *Waking Lions* As soon as Sheila hears the news, she knows the police will be calling. Dina Kaminer—one of Israel's preeminent feminist scholars and Sheila's oldest friend—has been found murdered, the word “mother” carved into her forehead and a baby doll fixed to her hands. For Sheila, that word is a warning. Two decades before, she and Dina had joined a group of women who swore they would never have children. Instead, they would follow the example of “The Others,” women the Torah considered childless, but they saw as willingly child-free. Sheila has upheld her vow year after year, even as her friendship with Dina fell apart. But now, as more women turn up dead, each transformed into a mother against her will, Sheila must decide if she's made the right choice . . . and who might want to make her pay the ultimate price. An instant international bestseller with shades of *The Perfect Nanny* and *My Sister, the Serial Killer*, *The Others* is a dark, witty, and riveting psychological thriller.

Winner of the 2016 Financial Times Emerging Voices Award, and longlisted for the 2016 Man Booker International Prize A wry, affecting tale set in a small town on the Indonesian coast, *Man Tiger* tells the story of two interlinked and tormented families and of Margio, a young man ordinary in all particulars except that he conceals within himself a supernatural female white tiger. The inequities and betrayals of family life coalesce around and torment this magical being. An explosive act of violence follows, and its mysterious cause is unraveled as events progress toward a heartbreaking revelation. Lyrical and bawdy, experimental and political, this extraordinary novel announces the arrival of a powerful new voice on the global literary stage.

Setelah dua tahun Saman dinyatakan hilang, kini Yasmin menerima tiga pucuk surat dari kekasih gelapnya itu. Bersama suratnya, aktivis hak asasi manusia itu juga mengirimkan sebutir batu akik. Untuk menjawab peristiwa misterius itu Yasmin yang sesungguhnya sangat rasional terpaksa pergi ke seorang guru kebatinan, Suhubudi, ayah dari Parang Jati. Di Padepokan Suhubudi Yasmin justru terlibat dalam suatu kejadian lain yang baginya merupakan perjalanan batin untuk memahami diri sendiri, cintanya, dan negerinya —sementara Parang Jati menjawab teka-teki tentang keberadaan Saman. Cerita ini berlatar peristiwa Reformasi 1998. Novel ini menghubungkan Seri Bilangan Fu dan dwilogi Saman-Larung. Seri Bilangan Fu adalah serial novel petualangan dan teka-teki tentang pusaka nusantara yang melibatkan tokoh-tokoh dari novel besar Bilangan Fu: Parang Jati, Sandi Yuda, dan Marja. Akan ada 12 buku dalam serial ini. Yang telah terbit: Manjali dan Cakrabirawa, Lalita, dan Maya.

This gastrological romp shares tales of gustatory tidbits from six continents. Weaving history and autobiography, author Jerry Hopkins regales with an array of startling facts about the world's eating habits. *Strange Foods* begins with rat tales from the Roman Empire and imperial China and continues on to stories from locales where rat remains a

mouth-watering hors d'oeuvre or hearty entrée today. There are at least 40 serving suggestions for crocodile alone! And there are more than 250 photographs from acclaimed photographer Michael Freeman, whose aim is true and who eats what he shoots. This is gonzo food writing that's sure to change your mind, if not your palate.

5 Tahun boemipoetra, Pena Dilesatkan djoernal sastra boemipoetra, merupakan salah satu dari sekian djoernal sastra yang terbit di Indonesia. Kemunculannya diragukan banyak orang. Terutama dengan daya tahan hidup. Kuat berapa bulankah jurnal yang cuma dibiayai semangat dan senantiasa urunan/patungan para redaktornya itu. Di era kapitalistik seperti sekarang ini, keraguan tersebut sangatlah pantas. Ketika lebih banyak orang yang berlomba mengumpulkan harta, ternyata masih ada yang peduli menyisihkan harta untuk sastra. Untuk apa? Tentu untuk membangun kesusastraan yang lebih bermartabat.

Mainstream kesusastraan bukanlah satu warna. Bukan melulu satu kanal. Yang lebih sering didiktekan para redaktur media. Bagaimana pun urusan estetika adalah soal subjektifitas. Setiap individu mempunyai gaya. Seperti pelukis yang dibedakan coretan tangannya. Sastra tak melulu keindahan seni bahasa. Namun mesti mengarah pada seni pembangunan moral. Harga tersebut tak bisa ditawar.

boemipoetra lahir untuk menjadi mitra diskusi. Menjadi lorong baru, di antara sekian lorong yang telah terbangun. Caranya mungkin yang berbeda. Agak menyentak. Namun tetap mengedepankan fakta-fakta yang selama ini ditilap dari ruang publik. Itulah yang menjadi ciri khas boemipoetra. Bicara tanpa tedeng aling-aling. Beberapa pihak menyatakan telah terjadi 'kekerasan kebudayaan'. Padahal sesungguhnya personal-personal boemipoetra(lah) yang terkena 'kekerasan kebudayaan', terlempar dari ruang-ruang budaya di media.

Tersingkir dari festival-festival satu warna. Tak apa, perjuangan memang butuh pengorbanan. Tak adanya dana asing yang masuk pada boemipoetra membuktikan bahwa djoernal ini benar-benar mandiri. Boekan Milik Antek Imperialis. Tidak terdikte. Benar-benar membela kepentingan kaum boemipoetra. Kaum yang sering dilecehkan oleh bangsanya sendiri yang tega menjual harga diri untuk kepentingan asing. Mesti diingat, 350 tahun negeri ini dijajah Belanda. Setiap penjajah senantiasa membutuhkan kekuatan militer. Dan lebih dari 80% tentara Belanda adalah orang-orang pribumi yang gampang diperalat dengan gulden. Sampai sekarang orang pribumi yang gampang diperalat itu tetap ada. Memang tidak banyak, namun kekuatan legitimasi asing yang melekat pada dirinya, sanggup mendominasi setiap ruang. Mematahkan perlawanan kaum pribumi tulen. Sesungguhnya, mereka yang buruk tak lebih dari 20%. Sayangnya merekalah yang cenderung mendapat kepercayaan. Sehingga 80% yang baik seperti hilang ditelan awan. Dengan kesadaran bahwa kesusastraan adalah keberagaman, boemipoetra menggelinding deras. Tak peduli, diperkirakan umurnya cuma beberapa bulan. Di dalamnya ada yang Nasionalis, Marxis, Islam Tradisional, Islam Garis Keras. Ada bakul gudeg, wartawan, teaterawan, buruh, fesbooker, pegawai negeri. Ada yang di Jakarta, Yogya, Tangerang, Banten, Kudus, Ngawi. Sangat plural. Namun tetap menjunjung semangat yang sama.

Tetap bisa berdiskusi untuk memutuskan kesepakatan yang dijadikan pedoman bersastra. Dan, ketika boemipoetra telah mencapai umur 5 tahun, ada baiknya djoernal-djoernal boemipoetra yang bertebaran dijadikan buku. Sebagai pelajaran bagi kesusastraan kita bahwa di mana tumbuh rezim sastra, disitu akan lahir pejuang-pejuang yang menentanginya. Dan setiap pejuang tak pernah berpikir jadi pahlawan atau pecundang. Yang penting bendera mesti diangkat tinggi-tinggi. Pena dilesatkan. Redaksi

"Engaging students and cultivating understanding in a world of diversity." "Human Sexuality in a World of Diversity," 9/e examines the rich diversity found in human sexuality. More significantly, the text places an emphasis on cultivating understanding in a world of increasing diversity through personal engagement. Students are encouraged to reflect upon their own beliefs and experiences throughout the text in order to foster a more personal and impactful learning experience. The text also helps students develop their own opinions by promoting critical thinking skills, personal sexual health awareness, and responsible decision-making. MyDeveelopmentLab is an integral part of the Rathus / Nevid / Fichner-Rathus program. Key learning applications include Video Series for Human Sexuality, ""My Life, My Sexuality,"" Assessment, and Personalized Study Plan. Teaching & Learning Experience "Personalize Learning"" - "MyDevelopmentLab is an online homework, tutorial, and assessment program. It helps students prepare for class and instructor gauge individual and class performance. "Improve Critical Thinking"" - "Critical Thinking" "boxes are integrated into the margins. Boxes ask students to delve deeper into the material and reconsider their own opinions and ideas. "Engage Students "- The newly updated "Real Students Real Questions" feature increases students' critical thinking skills by incorporating real questions from actual college students, as posed to instructors. "Explore Research ""-" Throughout the text, " ""A Closer Look"" boxes provide in-depth discussions of scientific techniques and skill-building exercises such as "Breast Self-Examination," Self-Examination of the Testes," and "What to Do If You Suspect You Have Contracted an STD." "Understand Sexuality "- Through new and updated features like ""My Life, My Sexuality,"" and ""A World of Diversity"" the authors strengthen comprehension of the material while fostering greater reflection and understanding. "Support Instructors"" "- The 9th edition is accompanied by a rich instructor support package, including new video embedded PowerPoints, a heavily updated Instructor's Manual and Test Bank that are organized according to in-text Learning Objectives for ease of use, and MyDevelopmentLab with the new Human Sexuality Video Series. 0205961398 / 9780205961399 Human Sexuality in a World of Diversity (Case) Plus NEW MyDevelopmentLab with eText -- Access Card Package Package consists of 0205206522 / 9780205206520 NEW MyDevelopmentLab with Pearson eText -- Valuepack Access Card 0205909469 / 9780205909469 Human Sexuality in a World of Diversity (hardcover) A woman received a chain of letters from her long dead lover. What should she

do? Maya is a journey of a modern woman into the mysterious spiritual retreat in the heart of Java in search of her love. It is also a quest on the meaning of beauty and the unaesthetic. The story is set in the last days of Indonesia's military government.

Building from his acclaimed anthology *Tales of Two Americas*, beloved writer and editor John Freeman draws together a group of our greatest writers from around the world to help us see how the environmental crisis is hitting some of the most vulnerable communities where they live. In the past five years, John Freeman, previously editor of *Granta*, has launched a celebrated international literary magazine, *Freeman's*, and compiled two acclaimed anthologies that deal with income inequality as it is experienced. In the course of this work, one major theme came up repeatedly: Climate change is making already dire inequalities much worse, devastating further the already devastated. But the problems of climate change are not restricted to those from the less developed world. Galvanized by his conversations with writers and activists around the world, Freeman engaged with some of today's most eloquent storytellers, many of whom hail from the places under the most acute stress--from the capital of Burundi to Bangkok, Thailand. The response has been extraordinary. Margaret Atwood conjures with a dys-topian future in a remarkable poem. Lauren Groff whisks us to Florida; Edwidge Danticat to Haiti; Tahmima Anam to Bangladesh; Yasmine El Rashidi to Egypt, while Eka Kurniawan brings us to Indonesia, Chinelo Okparanta to Nigeria, and Anuradha Roy to the Himalayas in the wake of floods, dam building, and drought. This is a literary all-points bulletin of fiction, essays, poems, and reportage about the most important crisis of our times. *Ordinary Enchantments* investigates magical realism as the most important trend in contemporary international fiction, defines its characteristics and narrative techniques, and proposes a new theory to explain its significance. In the most comprehensive critical treatment of this literary mode to date, Wendy B. Faris discusses a rich array of examples from magical realist novels around the world, including the work not only of Latin American writers like Gabriel Garcia Marquez, but also of authors like Salman Rushdie, Gunter Grass, Toni Morrison, and Ben Okri. Faris argues that by combining realistic representation with fantastic elements so that the marvelous seems to grow organically out of the ordinary, magical realism destabilizes the dominant form of realism based on empirical definitions of reality, gives it visionary power, and thus constitutes what might be called a "remystification" of narrative in the West. Noting the radical narrative heterogeneity of magical realism, the author compares its cultural role to that of traditional shamanic performance, which joins the worlds of daily life and that of the spirits. Because of that capacity to bridge different worlds, magical realism has served as an effective decolonizing agent, providing the ground for marginal voices, submerged traditions, and emergent literatures to develop and create masterpieces. At the same time, this process is not limited to postcolonial situations but constitutes a global trend that replenishes realism from within. In

addition to describing what many consider to be the progressive cultural work of magical realism, Faris also confronts the recent accusation that magical realism and its study as a global phenomenon can be seen as a form of commodification and an imposition of cultural homogeneity. And finally, drawing on the narrative innovations and cultural scenarios that magical realism enacts, she extends those principles toward issues of gender and the possibility of a female element within magical realism.

"Alif had never set foot outside of West Sumatra. He passed his childhood days searching for fallen durian fruit in the jungle, playing soccer on rice paddies, and swimming in the blue waters of Lake Maninjau. His mother wants him to attend an Islamic boarding school, a pesantren, while he dreams of public high school. Halfheartedly, he follows his mother's wishes. He finds himself on a grueling three-day bus ride from Sumatra to Madani Pesantren (MP) in a remote village on Java. On his first day at MP, Alif is captivated by the powerful phrase *man jadda wajada*. He who gives his all will surely succeed. United by punishment, he quickly becomes friends with five boys from across the archipelago, and together they become known as the Fellowship of the Manara. Beneath the mosque's minaret, the boys gaze at the clouds on the horizon, seeing in them their individual dreams of far-away lands, like America and Europe. Where would these dreams take them? They didn't know. What they did know was: never underestimate dreams, no matter how high they may be. God truly is The Listener. The Land of Five Towers is the first book in a trilogy written by A. Fuadi—a former TEMPO & VOA reporter, photography buff, and a social entrepreneur. He went to George Washington University and Royal Holloway, University of London for his masters. A portion of the royalties from the trilogy are intended to build Komunitas Menara, a volunteer-based social organization which aims to provide free schools, libraries, clinics and soup kitchens for the less fortunate. To learn more about Komunitas Menara and their activities, check out [www.negeri5menara.com](http://www.negeri5menara.com)"

Collective biography of prominent people in Indonesia.

SamanEquinox Publishing

"Empat perempuan bersahabat sejak kecil. Shakuntala si pemberontak. Cok si binal. Yasmin si ?jaim?. Dan Laila, si lugu yang sedang bimbang untuk menyerahkan keperawanannya pada lelaki beristri. Tapi diam-diam dua di antara sahabat itu menyimpan rasa kagum pada seorang pemuda dari masa silam: Saman, seorang aktivis yang menjadi buron dalam masa rezim militer Orde Baru. Kepada Yasmin, atau Lailakah, Saman akhirnya jatuh cinta? Sejak terbit bersamaan dengan Reformasi, Saman tetap diminati dan telah diterjemahkan ke delapan bahasa asing. Novel ini mendapat penghargaan dari dalam dan luar negeri karena mendobrak tabu dan memperluas cakrawala sastra. Karya klasik yang wajib dibaca."

For the first time, the Cambridge Analytica whistleblower tells the inside story of the data mining and psychological manipulation behind the election of Donald

Trump and the Brexit referendum, connecting Facebook, WikiLeaks, Russian intelligence, and international hackers. “Mindf\*ck demonstrates how digital influence operations, when they converged with the nasty business of politics, managed to hollow out democracies.”—The Washington Post Mindf\*ck goes deep inside Cambridge Analytica’s “American operations,” which were driven by Steve Bannon’s vision to remake America and fueled by mysterious billionaire Robert Mercer’s money, as it weaponized and wielded the massive store of data it had harvested on individuals—in excess of 87 million—to disunite the United States and set Americans against each other. Bannon had long sensed that deep within America’s soul lurked an explosive tension. Cambridge Analytica had the data to prove it, and in 2016 Bannon had a presidential campaign to use as his proving ground. Christopher Wylie might have seemed an unlikely figure to be at the center of such an operation. Canadian and liberal in his politics, he was only twenty-four when he got a job with a London firm that worked with the U.K. Ministry of Defense and was charged putatively with helping to build a team of data scientists to create new tools to identify and combat radical extremism online. In short order, those same military tools were turned to political purposes, and Cambridge Analytica was born. Wylie’s decision to become a whistleblower prompted the largest data-crime investigation in history. His story is both exposé and dire warning about a sudden problem born of very new and powerful capabilities. It has not only laid bare the profound vulnerabilities—and profound carelessness—in the enormous companies that drive the attention economy, it has also exposed the profound vulnerabilities of democracy itself. What happened in 2016 was just a trial run. Ruthless actors are coming for your data, and they want to control what you think.

The Indonesian writer Pramoedya Ananta Toer made a distinction between a “downstream” literary reality and an “upstream” historical reality. Pramoedya suggested that literature has an effect on the upstream flow of history and that it can in fact change history. In *Situated Testimonies* Laurie Sears illuminates this process by considering a selection of Dutch Indies and Indonesian literary works that span the twentieth century and beyond and by showing how authors like Louis Couperus and Maria Dermoût help retell and remodel history. Sears sees certain literary works as “situated testimonies,” bringing ineffable experiences of trauma into narrative form and preserving something of the dread and enchantment that animated the past. These literary works offer a method of reading the emotional traces that historians may fail to witness or record—traces that elude archival constructions where political factors or colonial conditions have influenced processes of what is preserved and how it is shaped. Sears’ use of Donna Haraway’s notion of “situatedness” reiterates the idea that all of us speak from somewhere. Testimony, especially eyewitness testimony, is a gold standard in historical methodology, and the authors of literary works are eyewitnesses of their time. But the works of authors like Tirto Adhi Soerjo and Soewarsih Djojopoespito are first of all written as literature, and literary or stylistic

devices cannot be ignored. Sears finds substantial evidence of the movement of psychoanalytic theories between Europe and the Indies/Indonesia throughout the twentieth century. She concludes that far from being only a Jewish or European discourse, psychoanalysis is a transnational discourse of desire that has influenced Indies and Indonesian writers for more than a century. Psychoanalytic ideas, and the suggestion by French psychoanalyst Jean Laplanche and Indonesian author Ayu Utami that memories, like literature, can move us back and forth in time, have inspired Sears' thinking about historical archives, literature, and trauma. Soekarno's words haunt this book as he haunts Indonesia's past. *Situated Testimonies* rewrites portions of the literary and social history of Indonesia over a sweep of many decades. Historians, scholars of literary theory, and Indonesianists will all be interested in the book's insights on how colonial and postcolonial novels of the Indies and Indonesia illuminate nationalist narratives and imperial histories.

"*Earth Dance*," the story of four generations of Balinese women, centers on conflicts that arise between the demands of caste and personal desires. Narrated by Ida Ayu Telaga, a Balinese woman in her thirties, the novel shows Balinese women—as depicted by her mother, grandmother and female peers—to be motivated by two factors: the yearning to be beautiful, and the desire for a high-caste husband. Headstrong Telaga defies her mother's wishes and marries the man of her dreams, who is a commoner. Thus, in a reversal of societal expectations, as shown in the novel by images of women who aspire to "liberation" through "marrying up," Telaga's emancipation is implicitly characterized as a move downwards, through transformation to the status of a commoner. "*Earth Dance*" also reveals that—like high-caste status—beauty, too, has a price. Behind the thick, glossy hair and golden complexion, lies a web of jealousy, derision and intrigue. Telaga, whose life is controlled by her mother's avarice, her mother-in-law's bitterness and the greed of her sister-in-law, has frequent cause to wonder: "Is this what it means to be a woman?"

The essays in *Knowing Southeast Asian Subjects* ask how the rising preponderance of scholarship from Southeast Asia is de-centering Southeast Asian area studies in the United States. The contributions address recent transformations within the field and new directions for research, pedagogy, and institutional cooperation. Contributions from the perspectives of history, anthropology, cultural studies, political theory, and libraries pose questions ranging from how a concern with postcolonial and feminist questions of identity might reorient the field to how anthropological work on civil society and Islam in Southeast Asia provides an opportunity for comparative political theorists to develop more sophisticated analytic approaches. A vision common to all the contributors is the potential of area studies to produce knowledge outside a global academic framework that presumes the privilege and even hegemony of Euro-American academic trends and scholars.

From New York Times and USA Today bestselling author Jennifer Crusie comes



Faking It, a deliciously sassy novel of intrigue, seduction, blackmail, art forgery, split personalities, and really great sex. Meet the Goodnights, a respectable family who run a respectable art gallery—and have for generations. There's Gwen, the matriarch, who likes to escape reality; Eve, the oldest daughter, who has a slight identity problem (she has two); Nadine, the granddaughter, who's ready to follow in the family footsteps as soon as she can find a set that isn't leading off a cliff. And last, Matilda, the youngest daughter, who has inherited the secret locked down in the basement of the Goodnight Gallery, a secret she's willing to do almost anything to keep, even break into a house in the dead of night to steal back her past. Meet the Dempseys, or at least meet Davy, a reformed con man who's just been ripped off for a cool three million by his financial manager, who then gallantly turned it over to Clea Lewis, the most beautiful sociopath Davy ever slept with. Davy wants the money back, but more than that, he'll do anything to keep Clea from winning, including break into her house in the dead of night to steal back his future. One collision in a closet later, Tilda and Davy reluctantly join forces to combat Clea, suspicious art collectors, a disgruntled heir, and an exasperated hit man, all the while coping with a mutant dachshund, a jukebox stuck in the sixties, questionable sex, and the growing realization that they can't turn their backs on the people they were meant to be . . . or the people they were born to love.

The most ingenious and unusual novel you will read all year, where you choose your own story You've grown roots, you're gathering moss. You're desperate to escape your boring life teaching English in Jakarta, to go out and see the world. So you make a Faustian pact with a devil, who gives you a gift, and a warning. A pair of red shoes to take you wherever you want to go. You're forever wandering, everywhere and nowhere, but where is your home? And where will you choose to go? To New York, to follow your dreams? To Berlin or Amsterdam? Lima or Tijuana? Or onto a train that will never stop? The choices you make about which pages to turn to may mean you'll become a tourist or an undocumented migrant, a mother or a murderer, and you will meet many travellers with their own stories to tell. As your paths cross and intertwine, you'll soon realise that no story is ever new. The Wandering is a novel about the highs and lows of global nomadism, the politics and privileges of travel and desire, and the freedoms and limitations of the choices we make, by one of Asia's most exciting writers. It's a reminder that borders are real, and a playful experiment that turns the traditional adventure story on its head.

As a child, Wenny Achdiat experienced the tumult of the Japanese occupation and the Revolution against Dutch rule. Subsequently she struggled for her own independence, first with her parents as a teenager, then with her oil executive husband during the chaotic Sukarno era, and finally with her loneliness as a single mother in Australia. Daughter of Independence interweaves Wenny's story with that of her father, the controversial writer Achdiat Karta Mihardja, whose first novel Atheis became a classic. Independence brings both joy and sorrow for

Wenny and tests the strong bond between father and daughter.

"A spectacular achievement and one of the very best travel books I have read."

—Simon Winchester, Wall Street Journal Declaring independence in 1945, Indonesia said it would "work out the details of the transfer of power etc. as soon as possible." With over 300 ethnic groups spread across over 13,500 islands, the world's fourth most populous nation has been working on that "etc." ever since. Author Elizabeth Pisani traveled 26,000 miles in search of the links that bind this disparate nation.

Handsome, wealthy, and respected, Sir Mark Turner has made a name for himself as an upright moralist. But behind his virtuous reputation lies a hidden passion, one that he keeps in careful check... until he meets the beautiful Jessica Farleigh and discovers she is the one he's waited for all his life, to take to his bed and let into his heart. But Jessica is a courtesan, not the respectable lady Sir Mark believes. When Mark's enemies ask her to seduce him and destroy his good name, she agrees. The money they offer will allow her to escape a life that has become unbearable. But along the road to seduction, the worst happens: Jessica falls in love. The only way to win the freedom she needs is to destroy the most honorable man she's ever met... This is an enhanced ebook. In addition to the text of the book itself, it contains pictures and audio. You can read this enhanced ebook on any device, but the audio content may not be accessible on all ereaders. That content has been made available on the web, so you won't miss anything if your device doesn't support audio. Unclaimed is the second book in the Turner series. The full series is: - Unveiled - Unlocked, a companion novella - Unclaimed - Unraveled

An epic historical saga, Home expands Oscar-nominated documentary The Act of Killing's scope to delve into Indonesia's tragic 20th century

A merciless groom A not-so-convenient bride Scarred by his dark past, Damen Alexopoulos does not let emotion dictate anything—especially his choice of wife. So when his convenient society bride is switched at the altar for her innocent younger sister, Kassiani Dukas, Damen is adamant their marriage will remain strictly business. He's too damaged for anything more. Yet Kassiani's determination to know him—and the intense passion of their Greek Island honeymoon—could be this ruthless Greek's undoing! Meet the Greek billionaire and his replacement bride

Nayla claims to never want love. All she wants to do, she claims, is to get drunk. Yet I suspect, what she really wants, what she truly needs, is to be drunk in love.

—Ben But how can we tell what's in their minds? Not everyone is naïve like her. If she behave in such a sexually inviting manner, who can blame the men for hitting on Nayla? —Juli Her name is Nayla. My fellow counselors dislike her. They perceive her as arrogant because she comes from a rich and famous family, thereby refusing to get along with other people in this rehabilitation center. She has been living here for a week. Her behaviour hasn't changed. When she is alone, she laughs constantly to herself while twisting the locks of her hair and

biting her fingernails. —Ibu Lina I feel Nayla has started using drugs. —Ratu Nayla is afraid of the Mother character. —Ardan Why don't you take that injection, which can help you lose weight, Nay? Your body no longer looks good. How can it arouse men, when it doesn't even arouse me as a gay man? —Pansy It was her father who was immoral. This was his entire fault! Not mine! —Mother I am drunk and I am an angel. And I don't give a shit anymore. —Nayla

The English-language debut of Indonesia's rising star. The epic novel *Beauty Is a Wound* combines history, satire, family tragedy, legend, humor, and romance in a sweeping polyphony. The beautiful Indo prostitute Dewi Ayu and her four daughters are beset by incest, murder, bestiality, rape, insanity, monstrosity, and the often vengeful undead. Kurniawan's gleefully grotesque hyperbole functions as a scathing critique of his young nation's troubled past: the rapacious offhand greed of colonialism; the chaotic struggle for independence; the 1965 mass murders of perhaps a million "Communists," followed by three decades of Suharto's despotic rule. *Beauty Is a Wound* astonishes from its opening line: One afternoon on a weekend in May, Dewi Ayu rose from her grave after being dead for twenty-one years.... Drawing on local sources—folk tales and the all-night shadow puppet plays, with their bawdy wit and epic scope—and inspired by Melville and Gogol, Kurniawan's distinctive voice brings something luscious yet astringent to contemporary literature.

"When CIA agent Janessa Rogers meets the royal family of Meridia on assignment, she expects to use her skills in linguistics and security detail to protect and serve, but she doesn't expect to find herself engaged to Prince Garrett Fortier, Meridia's most eligible bachelor, as part of the security plan. And she certainly doesn't expect to fall in love with him"--Cover.

Nominated for the Man Booker International, Eka Kurniawan brings his short stories into English for the first time. Eka Kurniawan's freewheeling imagination explores the turbulent dreams of an ex-prostitute, the hapless life of a perpetual student, victims of an anticommunist genocide, the travails of an elephant, even the vengeful fantasies of a stone. Dark, sexual, scatological, violent, and mordantly funny, these fractured fables span city and country, animal and human, myth and politics. Like nothing else, Kurniawan's stories bury themselves in the mind. His characters and insights are at once hauntingly familiar, peculiar, and twisted.

For Maya, history is like a dream, and her dreams are like a history of her life and how it relates to others. Effortlessly defying and calling into question time and space, Maya inhabits fantastical realities filled with shamans, romantic longing, a daughter's struggles, and a flying dragon. Lyrically flowing between Maya's multiple realities, *The Original Dream* is the story of a young independent Indonesian woman trying to break free from cultural and social conventions while also searching for her place among family and friends. With guidance from her parents, coworkers, and sister, along with a newborn filled with the wisdom of elders, Maya navigates her perceptions, looking for answers to unknown questions. Whether soaring through the nighttime sky, caring for her nephew, or tending to guests at the hotel where she works, she tries to delineate the difference between dreams and reality and if such a difference even

matters. "

Sultans, Spices, and Tsunamis: The Incredible Story of the World's Largest Archipelago  
Indonesia is by far the largest nation in Southeast Asia and has the fourth largest population in the world after the United States. Indonesian history and culture are especially relevant today as the Island nation is an emerging power in the region with a dynamic new leader. It is a land of incredible diversity and unending paradoxes that has a long and rich history stretching back a thousand years and more. Indonesia is the fabled "Spice Islands" of every school child's dreams—one of the most colorful and fascinating countries in history. These are the islands that Europeans set out on countless voyages of discovery to find and later fought bitterly over in the 15th, 16th and 17th centuries. This was the land that Christopher Columbus sought, and Magellan actually reached and explored. One tiny Indonesian island was even exchanged for the island of Manhattan in 1667! This fascinating history book tells the story of Indonesia as a narrative of kings, traders, missionaries, soldiers and revolutionaries, featuring stormy sea crossings, fiery volcanoes, and the occasional tiger. It recounts the colorful visits of foreign travelers who have passed through these shores for many centuries—from Chinese Buddhist pilgrims and Dutch adventurers to English sea captains and American movie stars. For readers who want an entertaining introduction to Asia's most fascinating country, this is delightful reading.

A beguiling exploration of the joys of reading across boundaries, inspired by the author's year-long journey through a book from every country. Ann Morgan writes in the opening of this delightful book, "I glanced up at my bookshelves, the proud record of more than twenty years of reading, and found a host of English and North American greats starting down at me...I had barely touched a work by a foreign language author in years...The awful truth dawned. I was a literary xenophobe." Prompted to read a book translated into English from each of the world's 195 UN-recognized countries (plus Taiwan and one extra), Ann sought out classics, folktales, current favorites and commercial triumphs, novels, short stories, memoirs, and countless mixtures of all these things. The world between two covers, the world to which Ann introduces us with affection and no small measure of wit, is a world rich in the kind of narratives that engage us passionately: we meet an irreverent junk food–obsessed heroine in Kuwait, an explorer from Togo who spent years among the Inuit in Greenland, and a former child circus performer of Roma background seeking sanctuary in Switzerland. Ann's quest explores issues that affect us all: personal, political, national, and global. What is cultural heritage? How do we define national identity? Is it possible to overcome censorship and propaganda? And, above all, why and how should we read from other cultures, languages, and traditions? Illuminating and inspiring, *The World Between Two Covers* welcomes us into the global community of stories.

*Saman* is a story filtered through the lives of its feisty female protagonists and the enigmatic "hero" Saman. It is at once an expose of the oppression of plantation workers in South Sumatra, a lyrical quest to understand the place of religion and spirituality in contemporary lives, a playful exploration of female sexuality and a story about love in all its guises, while touching on all of Indonesia's taboos: extramarital sex, political repression and the relationship between Christians and Muslims. *Saman* has taken the Indonesian literary world by storm and sold over 100,000 copies in the Indonesian language, and is now available for the first time in English. ABOUT THE AUTHOR Ayu Utami was born in Bogor, grew up in Jakarta and obtained her bachelor degree in Literature Studies from University of Indonesia. She worked as a journalist for *Matra*, *Forum Keadilan*, and *D&R*. Not long after the New Order regime closed *Tempo*, *Editor*, and *Detik*, she participated in the founding of Indonesia's Alliance of Independent Journalists to protest the closure of those three weeklys. Currently she is working for the cultural journal *Kalam*, and at *Teater Utan Kayu*. *Saman* was awarded the Prince Claus Award in the year 2000."

[Copyright: 831f42f4ee27215e321b5facea6c0564](#)